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THE ARS MORIENDI.



THE
ARS MORIENDI
(EDITIO PRINCEPS, circa 1450).

*A Reproduction of the Copy in the
BRITISH MUSEUM.*

EDITED BY
W. HARRY RYLANDS, F.S.A.

With an Introduction
BY
GEORGE BULLEN, F.S.A., &c. &c.
Keeper of the Printed Books in the British Museum.



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PREFACE.



S Editor of this, the Fourteenth Volume in the series of the publications of the HOLBEIN SOCIETY, only a few words seem to be required of me. It must not be forgotten that the original work, of which the following plates form a fac-simile, is so rare that only one perfect copy appears to have come down to us. Hence, it must be a subject of congratulation to the Council and Members of the Society, that the AUTHORITIES OF THE BRITISH MUSEUM have so freely permitted a fac-simile to be made of this rare and curious work—the possession of an original copy being, in all human probability, out of the question.

To MR. GEORGE BULLEN, the Keeper of the Printed Books in the British Museum, the thanks of the Members of the HOLBEIN SOCIETY are due for the facilities which he has afforded to the fac-similist during his work, as well as for the Introduction,

obligingly undertaken by him at my request: this Introduction coming from one possessing so thorough a knowledge of the subject adds very materially to the interest and value of this Volume.

This being the first publication issued by the Society since the death of MR. ASPLAND, who for some years so satisfactorily performed the duties of Permanent Editor, a fitting opportunity is offered for placing on record the regret felt by the Council, and the loss suffered by the Society, in his unfortunate decease. MR. ASPLAND, who was one of its founders, had the good of the HOLBEIN SOCIETY thoroughly at heart, and spared no efforts to ensure its usefulness and success. Not unfrequently he purchased at his own cost valuable and expensive works solely for the purpose of their reproduction in the Society's Series,—a course, which it need hardly be said was as unusual as it was munificent.

In expressing the apologies of the Council for the unavoidable delay which has occurred in the production of the present Volume, I am requested to state that, in future, it is anticipated the publications of the Society will be more punctually issued.

W. HARRY RYLANDS.



INTRODUCTION.



MONG the treasures acquired by the British Museum at the Weigel Sale, at Leipsic, in 1872, by far the most important was the celebrated copy of the "Ars Moriendi," a block-book executed in the best style of art prevalent at the time of its production, perfect as to the number of its leaves, and in a marvellous state of preservation.

For this remarkable production the trustees paid the sum of £1,072. 10s., exclusive of commission, being the highest price ever paid by them for any single xylographic or printed work. It was purchased at the earnest recommendation of Mr. Rye, keeper of the printed books at the time, and soon after its acquisition was catalogued, under his direction, by Mr. Russell Martineau.

The following is a copy of the title written for it and inserted in the British Museum Catalogue:—

"Ars.

Begin. [fol. 1 *verso*.] Ars moriendi

Quamuis secundum philosophū

Tercio ethicorum, etc.

End. [fol. 24 *recto*.] sepe miserabiliter piclitantū.

G.L.

[*Cologne?* 1450?] fol.

Note.—A block-book, consisting of 12 separate sheets of 2 leaves each, printed on the inner side only, so that the recto of fol. 1, 3, 5, etc., and the verso of fol. 2, 4, 6, etc., are left blank, and fol. 2 and 3, 4 and 5, etc., could be pasted together to form respectively a single leaf. The impression was taken in pale brown ink by rubbing. There are eleven illustrations, each occupying a whole page, on the verso of fol. 3, 5, 7, etc.; the explanatory letterpress being given on the recto of fol. 4, 6, 8, etc. Fol. 1 verso and 2 recto contain the introduction, in 30 and 29 lines respectively. Every leaf is surrounded by a border of 3 lines, of which the top and right sides are shaded on fol. 1-13, 15, 17, 19-23, the bottom and left on fol. 14, 16, 18, and the top and left on fol. 24. Without title-page or pagination. Fol. 13 verso has in the corner the sign V, which is the only signature occurring in the book. On fol. 14, 16, 18, 24 (text), the letter u is always written ü. This edition is believed by Weigel and others to be the first edition of this often-repeated work, by reason of the beauty and originality of the designs, and the sharpness of outline, which proves the impression to be an early one."

It is a reproduction of this work, executed in *fac-simile* with the pen, by Mr. F. C. PRICE, and transferred to the stones, from which it has been printed, that is now offered to the members of the HOLBEIN SOCIETY. As a specimen of *fac-simile* art it is a perfect marvel, and shows at once the superiority of this kind of

reproduction to the photographic process; as any one may see by comparing it with the photographic reproduction of the present work, published by Weigel himself in 1869.

Of the various block-books produced up to about the middle of the fifteenth century, it would be difficult to fix the exact chronological order, and equally so to determine in which country—Holland or Germany—they had their origin. It is to the former, perhaps, that the honour is due of having initiated the block-printing; while to the latter belongs the far higher invention of printing from movable metal types, discovered by Gutenberg and brought to perfection by Fust and Schoeffer at Mentz.

The block-books, there is no doubt, had their origin in those images of the saints produced early in the fifteenth century, probably in imitation of the playing-cards, which first came into vogue in Europe about the year 1350, introduced from the East. "The *positive* history of playing-cards," according to Dr. Willshire, "begins in the year 1392"; but at what time cards first came to be executed by means of wood-engraving is a problem which remains yet to be solved. According to some writers, the production of the images of saints by means of xylography preceded that of the playing-cards. The Buxheim St. Christopher of 1423, according to Dr. Willshire, is generally allowed to be authentic, and there is good ground for supposing that this was not the earliest production of the kind; whereas there are no cards of so early a date, nor nearly approaching it, extant. Still, as there must have been a large demand for cards before 1423, it is highly probable that they were produced before that year, at least, by wood-

engraving. Baron Heinecken gives his opinion, "Idée générale d'une collection complète des Estampes," in favour of the playing-cards, while Mr. Chatto, in his latest-published work on the subject, corrects the opinion which he had previously given in 1836, and expresses his belief that "there were stencilled cards before there were wood engravings of saints."

The "Biblia Pauperum," a work intended for the instruction of the laity, by means of a series of illustrations of Bible history, accompanied by illustrative texts of Scripture, is generally supposed to have been the first of the block-books. It was in all likelihood produced in Holland, probably at Haarlem, between the years 1430-40. Of this there were several editions. The style of art appears to be decidedly of the Dutch School.

In the "Canticum Canticorum" there is a decided improvement both in beauty of design and execution. The designs clearly belong to the school of the Van Eycks.

The "Speculum Humanæ Salvationis" also shows an improvement upon the "Biblia Pauperum," although some writers ascribe to it an earlier date.

Of the "Ars Memorandi," the "Apocalypse," and the other block-books, there is no occasion here to speak.

The "Ars Moriendi" is evidently a later production than any of those already mentioned. The manufacture of block-books, commenced in Holland and afterwards practised in Belgium, appears to have travelled, about the middle of the fifteenth century, into Germany, and fixed itself at Cologne, where this edition was in all probability executed. Herr Weigel's copy of

the work, here reproduced, was acquired by him, as he informs us, from a private person in that city. Naturally, he does not mention what he gave for it, which it would be interesting to know, in connection with the high price paid for it at his sale. Perhaps at some future time this secret will be revealed.

The "Ars Moriendi" was an exceedingly popular work, and passed through several editions, of which the present is presumably the first. Herr Weigel, whose judgment is deserving of the highest attention, from the close study he has given to the subject, pronounces in its favour as being the very first edition.

Others, however, are of opinion that an edition of the same work in quarto is of earlier date.

The letterpress of the "Ars Moriendi" differs entirely from that of a printed work, bearing a somewhat similar title—"Speculum Artis bene Moriendi," which never appeared as a block-book, and of which the first printed edition is supposed to have been issued about 1475.

In an edition of the "Speculum Artis bene Moriendi," printed about the year 1475-80, the author of the work is stated at the end to have been Matthæus de Cracovia—"Explicit liber utilis de arte moriendi Mägri Mathei de Cracovia"; but in a German translation of the same, published in 1520, it is ascribed to a highly learned doctor of Paris, in these words:—"Gemacht durch ein höchgelertē Doctor zü Paryss." This appears to refer to the celebrated Chancellor of the University of Paris, Jean Charlier de Gerson, reputed author of the "De Imitatione Christi," and undoubtedly author of the "Opusculum tripartitum," of which

the third part is entitled, "De Arte Moriendi." There is much in common between this block-book and the "Speculum Artis bene Moriendi." Some writers have supposed the block-book to be a compendium of the "Speculum"; but this lacks justification. It is true that the number of temptations of the dying man—namely, five—corresponds in both works, but there is as much reason for supposing the "Speculum" to be an amplification of the block-book, as for the opposite view that the block-book was a compendium of the "Speculum." Both works had, without doubt, a common origin, which may have been the work of Gerson above-mentioned; and Gerson is quoted in both, under his title of Chancellor of Paris, but only on a particular subject—namely, the spiritual danger of the dying man being led to hope for a recovery from his malady—the quotations from other authors, especially the fathers of the church, being numerous.

The words in the block-book are:—"Et ergo nullatenus infirmo detur spes nimia corporalis sanitatis consequendæ. Nam secundum Cancellarium Parisiensem, 'sæpe per talem falsam consolationem et fictam sanitatis confidentiam certam incurrit homo damnationem.' These words occur in the preface to the block-book on the first page. In the "Speculum," however, they appear far on in the work, after the description of the five temptations, in a chapter headed "Sequitur quinta particula de exhortationibus circa infirmos in agone mortis." In this the passage introducing the Chancellor's words is fuller than in the block-books—namely, as follows:—"Nullatenus autem detur infirmo spes nimia corporalis sanitatis consequendæ; *cujus tamen contrarium tam frequenter fieri*

solet a multis in periculum animarum circa justos qui actu agonizant; ita quod nullus eorum aliquid audire vult de morte. Unde Cancellarius Parisiensis—‘sæpe per unam talem inanem gloriam et falsam consolationem, et fictam sanitatis corporis confidentiam certam incurrit homo damnationem.’”

Referring to the “Opusculum tripartitum” itself, an early-printed edition, we find the words given exactly as follows :—“Sæpe namque per unam talem inanem et falsam consolationem et incertam sanitatis corporeæ confidentiam certam incurrit homo damnationem.” Here it is perceived that in the “Speculum” the monkish redundancy of *unam* (that sort of false Latinity so ridiculed in the “Epistolæ obscurorum virorum”) is preserved and the word *gloriam* is introduced ; while *fictam* is substituted for *incertam*, and *corporis* for *corporeæ*. Hence, it is probable that the author of the block-book had a MS. before him of the “Opusculum tripartitum,” which slightly differed from that used by the author of the “Speculum.” Hence also, it may be inferred that the author of the block-book was a different person from the author of the “Speculum,” since, if it were one and the same person, the words of the MS. quoted from would have been exactly the same. Altogether, considering the simplicity of the block-book letterpress, it would appear to be earlier than the amplified treatise of the “Speculum ‘de arte bene Moriendi.’”

Referring to any MSS. that there might be in the British Museum, bearing on the subject of the block-books, we find that although there are some of the “Biblia Pauperum” and of the “Speculum humanæ Salvationis,” there appear to be none of the “Ars Moriendi,” except a version in some Catalan dialect (3183

Harl.), with miniatures of some of the temptations, unfortunately much defaced. In this also the Chancellor of Paris is quoted.

The pictorial illustrations of the "Ars Moriendi" are of the lower Rhenish school of art, practised at Cologne up to about the second quarter of the fifteenth century, when, according to Weigel and Zestermann ("Die Anfänge der Buchdruckerkunst in Bild und Schrift"), the native German art is shown to have been much influenced by the school of Roger Van der Weyde. They mention also a certain Petrus Christus as having been resident at Cologne about 1438, to whom, without absolutely saying as much, they seem to hint that the execution of the "Ars Moriendi" may be due. Mr. Weale, however, an authority of the highest order, who has studied Flemish art and antiquities perhaps more extensively than any one, has shown, in an article in "Le Beffroi," an antiquarian journal published in Bruges, that this Petrus Christus, who was a pupil of the Van Eycks, continued to reside at Bruges, and that there is no evidence of his ever having resided at Cologne.

The illustrations in the "Ars Moriendi," eleven in number, embrace the following subjects:—

In the first the dying man is represented on his bed, naked; except that the bed-clothes from his breast downwards cover him. (It appears, from various sources, that it was not the custom at the time generally to wear bed-dresses.) He is emaciated in appearance, and his thin right arm is extended over the coverlet. In all the engravings, except the last, this figure on the bed occupies the right hand of the picture. Above this, reckoning from the left

to the right, are three figures, namely, of the Virgin Mother, of Jesus Christ, and of the Almighty Father. Next to the Virgin, on the left, are two pictures of demons, between which is a scroll with the words "Infernus factus est." These, perhaps, should more properly be "*Infirmus* factus est," which is the reading given in the French translation occurring in "L'Art de bien Viure et de bien Mourir," to be hereafter mentioned. Weigel and Zestermann suggest "fractus" for "factus," which would make no sense whatever. Below this scroll are figures of three doctors, one apparently "with good capon lined" and forming a remarkable contrast to the dying man, discussing the state of the case; next to these on the right, and nearer to the dying man, is a demon bearing a scroll with the inscription "Fac sicut Pagani." This advice is illustrated by a king and a queen on the left hand side adoring an image on a pedestal. On the extreme right is another demon, touching the dying man's shoulder with his right-hand, while in his left he bears a scroll with the inscription "Interficias te ipsum" (kill thyself). Below this there are two figures, the one on the left being that of a female, naked except round the loins, holding in her right hand a bunch of rods and in her left a scourge; the one on the left being that of a man represented in the act of cutting his own throat with a knife.

With all this variety of figures the composition of the subject is harmonious and impressive; the figures of the demons are at once grotesque and hideous; while that of the kneeling queen on the left, adoring the Pagan image and in flowing drapery, is exceedingly graceful. The picture of the dying man, thus exposed to the assaults of his ghostly enemies, is well calculated to call forth the sympathy

even of a generation like ours: how much more so, when contemplated by men and women who actually believed, as taught by their spiritual advisers, in the personality of Satan and the malignant demons that worked under his direction? This first temptation of the dying man, in which he is assailed on the matter of "Faith," is followed by an explanatory page of text headed by the words "Tentacio dyaboli de fide."

It is followed by picture 2, in which the dying man's good angel comes to his rescue. He stands in front of him with wings outspread, a full-length figure in graceful drapery, and bearing a scroll with the words "Sis firmus in fide (in fide)." Above, ranging from the left to the right, are figures of the Virgin, Jesus, God the Father, and Moses with horns. The last mentioned is foolishly supposed by Sotheby to represent Judas Iscariot. Still farther above these is a troop of saints and angels. Below are three figures of discomfited demons; one exclaiming "Fugiamus;" another "Victi sumus;" and a third "Frustra laboravimus." This is followed by a page of text, headed "Bona inspiracio angeli de fide." The figure of the dying man, under this encouragement, is represented in a somewhat more cheerful aspect.

In his second temptation, that of "Despair," he is again assaulted by demons. There are six of them, all hideous. One bearing a scroll, "Ecce peccata tua (peccata) tua," holds up a list of his many sins to his view; another tells him that he is a perjurer, "Perjurus es;" a third that he has been a fornicator, "Fornicatus es;" a fourth that he has been avaricious, "Avare vixisti;" and a fifth that he has been a man-slayer, "Occidisti." What can the poor man do? He has done

all this, and perhaps more, and his countenance falls accordingly. At the top of the picture are two figures, one of a man, towards whom he has been guilty of perjury, and the other of a woman, with whom he has sinned in fornication. The devils point to them both. At the foot are representations of a man whom he has killed, and of another whom he has ruined by his avarice. These are both pointed at by the accusing spirits; the one who accuses him of murder holding a drawn dagger upright in his left hand. In the left of the picture is a devil holding a full-weighted purse in his right hand, and with a shirt hanging from his right arm, while with his left hand he points to the figure of a naked man sitting below him on the ground. Here the demon exhibits no scroll, but the naked figure on the ground may well be supposed to represent another victim of the dying man's avarice. The page of explanatory text which follows has for its heading the words, "Temptaco dyaboli de despacione."

In the fourth engraving, followed by a page of letterpress, headed "Bona iſpiratio angli contra despatioñē," the dying man's guardian angel is again seen by the side of his bed, exhibiting a scroll bearing the words "Nequaquā desperes." In the upper part of the picture are represented three figures; namely, on the left that of the penitent thief on the cross; next to him that of St. Mary Magdalen, holding in her hand the pot of spikenard; and next to her that of St. Peter, holding in his right hand a large key and accompanied by the cock that crew when he denied his Saviour, the latter being perched on the canopy of the bedstead. At the foot of this, on the left-hand side of the picture, is a representation of Saul of Tarsus and his horse, both cast to the ground while journeying to Damascus. These, being all examples of

eminent sinners who had their sins forgiven them, are exhibited to the dying man with a view to rouse him from a state of despair, and indulge in a hope of like forgiveness, whatever may have been his sins. The successful result of the guardian angel's exhortation is shown in the hasty flight of a hideous demon in the right-hand corner, at the foot of the picture, bearing a scroll with the words "Victoria michi nulla;" while another demon just above him, but shown only by his hinder parts, makes his escape under the bedstead.

Still the evil spirits will not allow the dying man to depart in peace. They assail him with a third temptation, namely, that of impatience under his sufferings.

In the fifth engraving he is represented with both arms exposed, and with his right leg kicking a male figure, presumably his medical attendant, who seems to be astonished at and to resent such strange behaviour. Another figure, however, just above, probably that of the dying man's wife, compassionately extends her hand towards the patient, and excuses him in the words of the scroll, "Ecce qutam (quantam) pena patitr" (See what suffering he endures!) In front of the bedstead, and towards the left of the engraving, is a full-length figure of a female, handsomely dressed, probably the dying man's daughter, holding in her right hand a plate containing the leg of a goose or a fowl, or some such thing, and in her left a cup. At the extreme right, about the middle of the picture, is seen the head of a demon with a lolling tongue, and a scroll issuing from his mouth, bearing the words "qub bene decepi eum." Below this, on the right, is shown a table, from which various articles have fallen on the ground; namely, a knife, a cup, a spoon, and two other undistinguishable

articles. The letterpress accompanying this engraving is headed "Temptacio dyaboli de ipaciëcia."

Again, however, the dying man's angel comes to his rescue, and we see him standing with wings outspread, about the centre of the picture (No. 6), administering spiritual consolation to his charge ; the accompanying page of letterpress being headed with the words "Bona inspiracio angeli de paciencia." The dying man is represented with his hands folded as in prayer. Above him, on the right, are figures of the Eternal Father and of Jesus Christ ; and on the left of St. Barbara, with a tower surmounted by a steeple ; of St. Catherine, with the wheel and sword ; and of St. Laurence, with the gridiron ; the last-mentioned being elevated above the two female saints. Below these, on the left-hand side of the picture, is a full-length figure of St. Stephen, exhibiting the stones with which he had been martyred. On the right is shown a demon tumbling headlong, with the scroll "labores amisi," while on the left are shown the hinderparts of another escaping under the bedstead, with the scroll, "Sum captivatus."

The fourth temptation of the dying man (engraving No. 7) is on the score of "vainglory," which forms a most horrible picture. He is assailed by five hideous demons, one of whom, with a crown in his hand, exhorts him to boast—"Gloriare" ; another says, "Tu es firmus in fide ;" another also bears a crown with the scroll, "Coronā meruisti ;" while a third, on the right hand, appears to thrust a crown into the dying man's left hand, accompanying it with the words, "In paciencia perseverasti." The fifth demon bears for his scroll the words, "Exaltate ipsum." Above all these are figures of the Eternal Father, of Jesus, and the Blessed Virgin ; and a little below these are three

figures of innocent children in the attitude of prayer. This picture is followed by a letterpress description headed "Temptacio dyaboli de vana gloria."

In the eighth engraving there are three 'angels who come to administer advice and consolation to the dying man. The principal one, occupying the centre of the picture, points with his right hand to a scroll on the right bearing the words "Superbos punio;" beneath which is a representation of the mouth of hell, signified by flames, in which three figures are writhing in torture; one of them being a priest. Immediately above the principal angel is another, bearing in his left hand a scroll with the words "Sis humilis," to which he points with his right. The third angel is a full-length figure on the left, holding up his right hand as if in exhortation. Above this is a figure of St. Anthony, bearing in his left hand a bell, and in his right a crozier. At the top of the picture is a representation of the Holy Trinity, accompanied by the Blessed Virgin, the Holy Ghost being symbolized under the form of a dove, with outspread wings. The hideous head of a demon on the right, just below the bedstead, is probably intended for Satan himself, or perhaps only the conventional representation of the "mouth of hell," showing two huge teeth, almost closing round the neck of one of his victims, namely, one of the three figures, before-mentioned as plunged into hell flames, from their having indulged in the deadly sin of pride. At the foot of the picture is the figure of a demon lying prostrate, and bearing the scroll "Victus sum;" the hinder-parts of another being shown, as previously, in the act of escaping under the bedstead. This engraving is followed by a page of letterpress, headed with the words, "Bona inspiracio anglī contra vanā gloriā."

In the fifth temptation (engraving No. 9), the dying man is exhibited as assailed by the sin of avarice. Three demons occupy themselves with this office. One, standing at the top of his bed, slightly on the right, points significantly to a group on his left, showing a male figure and three females, the last on the left having the figure of a child just below her; these being evidently relations or friends of the dying man, as shown by the scroll, bearing the words "Provideas amicis." Below this group is a devil pointing towards them with the same end in view. At the right hand of the picture is a demon from whom issues a scroll, bearing the words, "Intende thesauro," and pointing towards a house, in the lower compartment of which is a cellar containing four casks of wine, with a servant filling a jug from one of them. This is evidently intended by the demon to distract the dying man's mind from all thought of heaven, to a consideration of the worldly enjoyment that he is called to leave behind him. The same idea is carried out by the two figures down below, one of a steed, and the other of his attendant groom. The page of letterpress accompanying this is headed by the words, "Temptacio dyaboli de avaricia."

Following this is an engraving (No. 10) of the good angel who comes to support and console the dying man, while thus tempted to endanger his salvation through indulging in the sin of avarice; the accompanying letterpress being headed, "Bona inspiracio angli contra auariciæ." In this engraving the guardian angel stands, as before, in front of the dying man, with his right hand raised in exhortation, and with a scroll on the right of the picture bearing the words, "Non sis

auarus." Above the canopy of the bedstead, on the right, is a representation of the Blessed Virgin, and next to this, on the left, is a full-length figure of the Holy Jesus stretched on the cross. Next to this, on the left, somewhat lower down, are three figures of sheep, shown principally by their heads. Next to these, on the left, are three figures, namely, of a man and two women; just below the second woman is the figure of a maiden, and above her, on the extreme left, is the head of a man. What this group of figures is intended to symbolize it would be difficult to conjecture. The man, standing as he does, next to the sheep, and with a staff in his hand, is perhaps a representation of a good shepherd. They all of them, however, appear to look towards the dying man with feelings of compassion. Below this group is the figure of an angel, with a scroll bearing the words, "Ne intendas amicis" (Do not concern thyself for thy friends). This angel holds with both hands an outspread curtain, intended to conceal from the dying man's view two full-length figures, one of a woman on the right, and the other of a man on the left; both possibly being disappointed expectants of sharing in the dying man's wealth; or else the female figure representing his wife and the male figure that of his physician. The latter appears to be exhorting his female companion to depart from the scene. At the foot of the picture, on the right, is the figure of an ugly demon with a scroll bearing the words "Quid faciam."

The final picture in the series (No. 11), represents the dying man in his last agony. In this engraving his position is different from that in the other engravings, being on the left hand of the picture instead of on the right, where he is

shown lying on his bed. In his right hand is a lighted candle, which a Monk, standing on his right, supports with his left hand, using the right for exhortation. The dying man has now drawn his last breath, and with it the soul, in the shape of a child, has escaped from the body and is received by an angel, the foremost of a group of four, shown high up in the picture on the left-hand side. To the right of this group, and just above the Monk, are three figures—namely, of St. Peter, with the sword; of Mary Magdalene, with the cup of spikenard; and of the Blessed Virgin. Behind these are the nimbi of eight other saints, with the heads of two of them slightly depicted. To the right of this group is a full-length figure of the Saviour extended on the cross. On the right of this is a figure of St. John, almost full length, with his hands closed in the attitude of prayer; while above him are shown the heads of two other male figures, probably apostles, each with a nimbus, with the nimbi alone of two others just above. In the lower part of the picture are the figures of six hideous demons, raging with disappointment at not gaining possession of the dying man's soul by the cunningly-devised temptations above represented.

In the last page of letterpress directions are given as to the prayers which the dying man should utter while awaiting the stroke of death. First, he is exhorted to implore Almighty God, of His ineffable mercy and by the virtue of His passion, to receive him to Himself. Next, he is directed to implore the mediation of the glorious Virgin Mary. Next, to invoke the aid of all the angels, especially his guardian angel; and then of the apostles, martyrs, confessors, and virgins; addressing himself

chiefly to any among them whom he had formerly held in particular veneration. Particular prayers and sentences are then mentioned which the dying man is exhorted to repeat. If he cannot do this himself, then the bystanders are exhorted to do it for him. And here a recommendation is given that everyone, when expecting the approach of death, should secure the presence of some faithful friend to assist him in his last hours by his prayers and exhortations. "But, alas!" says the writer, "how few are there, who, in the hour of death, faithfully assist their neighbours with interrogations, admonitions, and prayers! Hence, it happens that as the dying persons themselves do not (in general) wish to die quite yet, their salvation is often miserably imperilled." The original Latin is as follows:—"Sed heu, pauci sunt qui in morte proximis suis fideliter assistunt, interrogando, monendo, et pro ipsis orando: præsertim cum ipsi morientes nondum mori velin, et animæ morientum sæpe miserabiliter periclitantur." With these words the "*Ars Moriendi*" concludes.

Similar advice is given as to the presence of a faithful friend, and the same complaint is made, slightly amplified, in the "*Speculum Artis bene Moriendi*"; not at the end, however, but about the middle of the work.

The same is the case in a work published by our own Caxton, in 1490, with the title, "Here begynneth a lytill treatise shorte and abredged spekyng of the arte and craft to know well to dye." The five temptations are here briefly enumerated, and the advice given occurs on the last leaf, in the words:—"To this myght

moche well serve a felawe and trewe frende devoute and convenient
whiche in his laste ende assyste hym truly," etc. This appears
to be an abridgment of the "Speculum." In the colophon it is
stated to have been "translated oute of frenshe in to englysshe
by Willm Caxton."

In another little treatise, likewise printed by Caxton, but without name, place, or date, under the title, "Here begynneth a lytyll treatise schortely compyled and called ars moriendi, that is to saye the craft for to deye for the healthe of mannes sowle," the same advice is given at the very commencement of the work. The words (in the dear old black letter and quaint spelling) are as follows:—"Whan ony of lyklyhode shal deye, thenne is most necessarye to haue a specyall frende, the whiche wyll hertly helpe and praye for hym and therwyth counsell the syke for the wele of his sowle, and more ouer to see that alle other so do aboute hym, or elles quyckly for to make hem departe. Thenne is to be remembred the grete benefeytes of god done for hym unto that tyme and specyally of y^e passyon of our lorde, and thenne is to be rede somme story of sayntes or the vii psalmes wyth y^e letanye or our lady psalter in parte or hole wyth other. And euer the ymage of the crucyfyxe is to be hadde in his syght wyth other. And holy water is oftymes to be cast upon and about hym for auoydyng of euyll spirytes y^e whiche thene be full redy to take theyr auaantage of the sowle yf they may," etc.

It should be noticed that while the busy work of the evil spirits is thus alluded to, there is no mention made of the five particular temptations of the block-book and the "Speculum."

This unique tract of Caxton was found in the middle of a volume of black-letter tracts in the Bodleian Library, and was reprinted by Mr. Blades in 1869. He conjectures that it was printed in 1491, the very year in which Caxton died, and that it was translated from the Latin by the printer himself; "but no other copy," he says, "in any language, in print or manuscript, appears to be known."

In a treatise entitled "Tractatus brevis ac valde utilis de arte et scientia bene moriendi," printed at Venice in 1478, the five temptations are enumerated, as in the "Speculum," of which this appears to be a compendium.

The five temptations are also mentioned in a treatise entitled, "Tractatus brevis et utilis pro infirmis visitandis et confessionem eorum audiendis," printed at Passau, by J. Alakraw and B. Mair, in 1482, in the same order as in the block-book and the "Speculum."

Thus it appears, from the various publications mentioned, and others which might be named, that the intent and ascetic contemplation of death was a favourite subject with writers of the fifteenth century and earlier. When the revival of learning commenced, and the masterpieces of Greek and Roman literature came to be studied, death was not regarded by reasonable persons with the same morbid feelings that prevailed during the Middle Ages.

Confirmation is given of the numerous treatises on the subject of death extant during the fifteenth century, in a French work entitled "Le Liure intitule lart de bien viure; et de bien mourir

et cet." published at Paris by Verard, in 1493, and of which a second edition by the same printer appeared in 1496. Of this second edition there is a magnificent copy on vellum in the British Museum, formerly belonging to King Henry VII., from whose library it passed with the other books in the royal collection given to the nation by George II., in 1759.

In this treatise the writer expressly informs us that there had been several works published previously on the contemplation and preparation of death, and he then proceeds to specify particularly the block-book, which is the subject of the present investigation. From the terms in which he speaks it is clear that he was not aware who was the author of the work. His words (quoting from the second edition) are:—"Ont compille plusieurs traitez de contemplacion iouxte les consideracions de la mort. Et specialement ung duquel ie ignore le nom, mais ay trouue son liure intitule, "Ars Moriendy," commencant: Quamuis secundū philozophum tercio ethicorum &c. Omnium terribilium & cetera." Then follows a complete translation into French of the letterpress of the block-book, accompanied by copies of all the wood engravings, illuminated and coloured in this particular copy in the best art of the time.

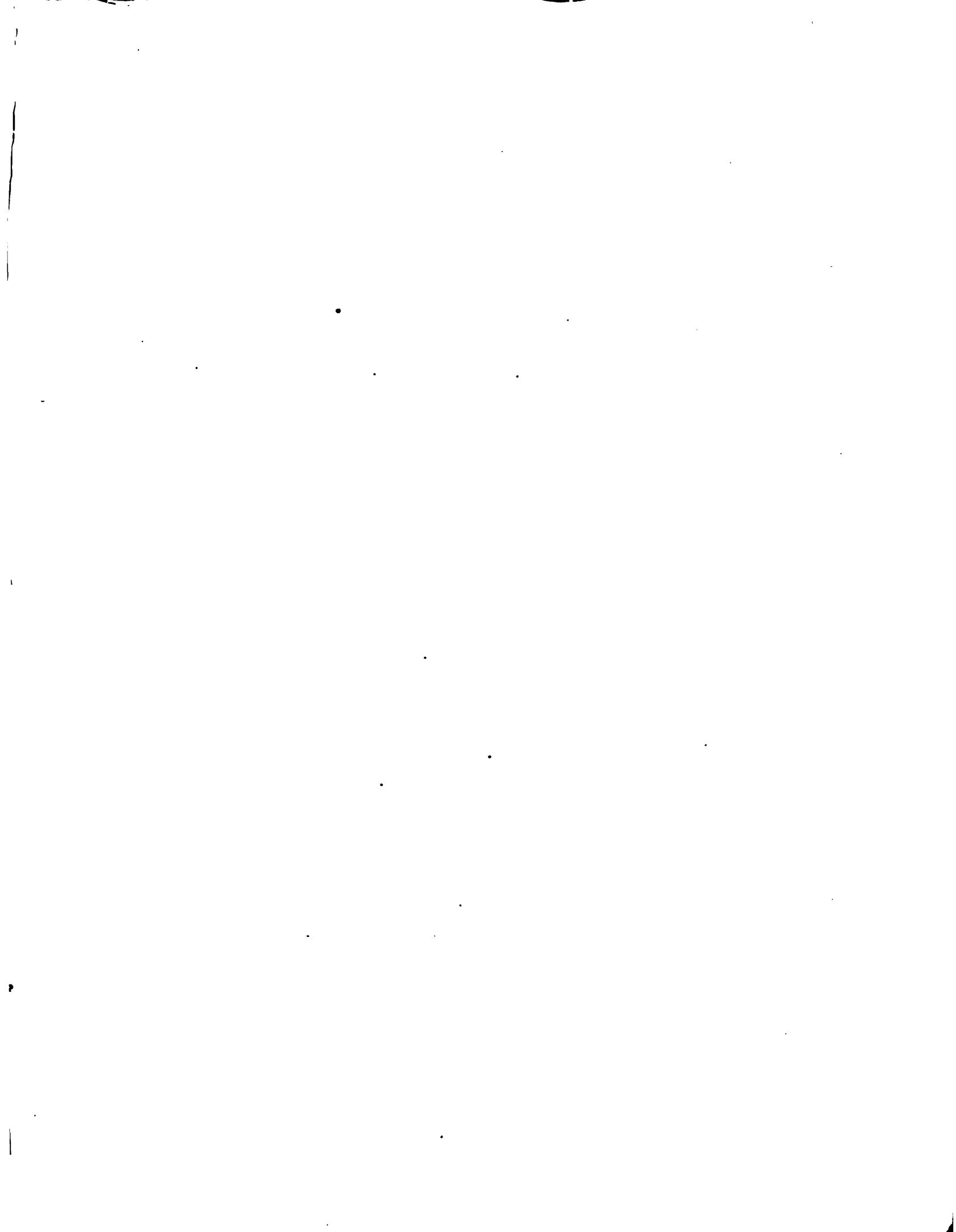
Verard also printed, at Paris, an uncouth translation of this work into English (the vilest spelling that can be imagined), in 1503, under the title of "Traytte of god lyuyng and good deying et of paynys of hel et the paynys of purgatoyr," etc. It has the same wood-cuts as the two French editions. There is a copy in the library of Emanuel College, Cambridge; and

another (unfortunately imperfect) in the British Museum, presented to that Institution by Mr. Maskell, in 1852. Wynkyn de Worde also printed an English translation of the same work in 1505.

Enough perhaps has now been said to justify the Council of the HOLBEIN SOCIETY in adding this reproduction of one of the most remarkable of the block-books to the Society's publications.

GEORGE BULLEN.

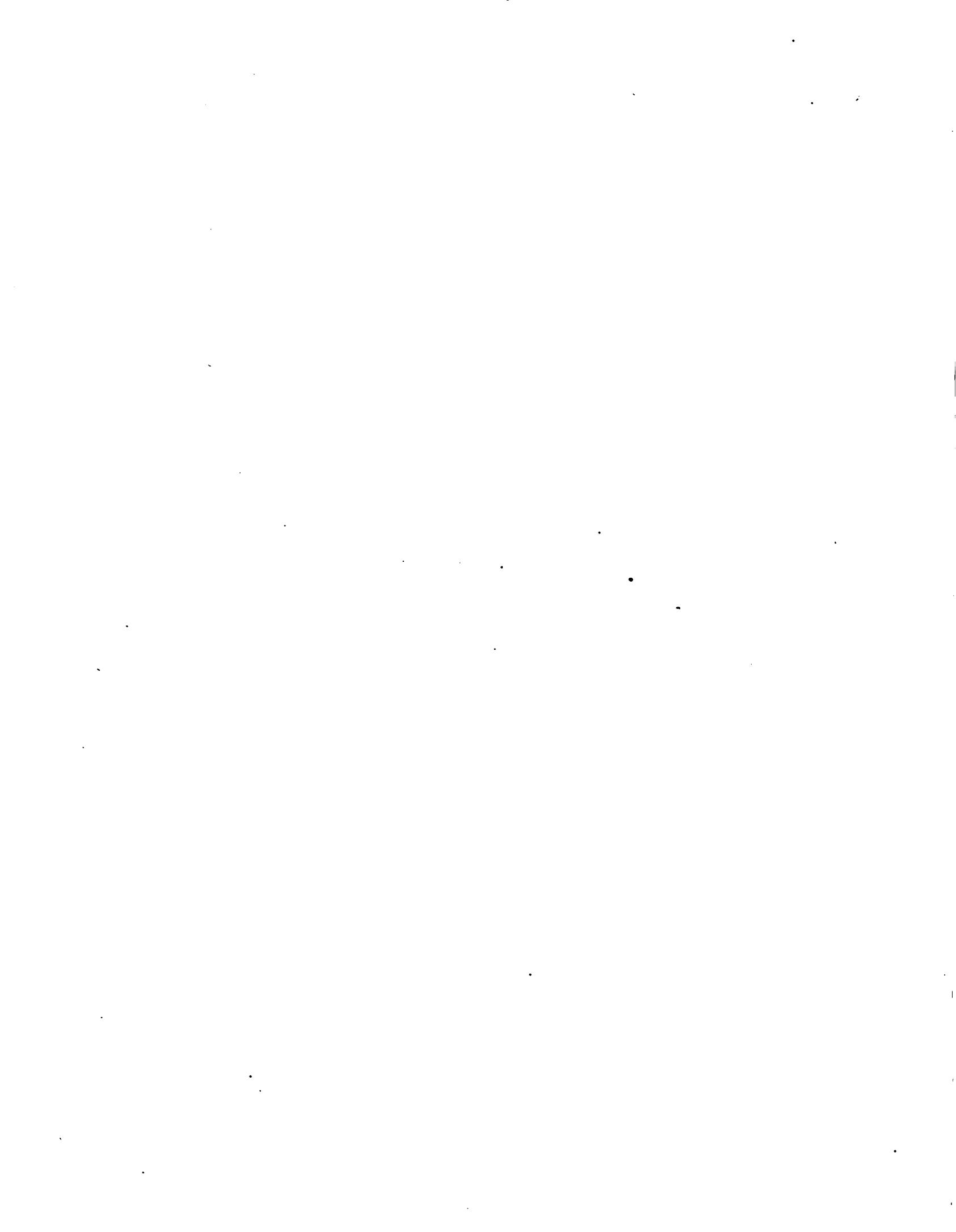
LONDON, *July*, 1881.



ars moriendi

Onamus secundum philosophum Tercio ethicorum
Numen terribilium mors corporis sit terribilissima
morti tamen anime nullatenus est comparanda
Telle Augustino qui ait manus est dampnum in amissio-
ne viuis anime q̄ mille corporū teste etiam Bernardo qui
dicit Totus iste mundus ad viuis anime precū estiuari
non potest Mors ergo anime tanto est horribilior atq;
detestabilior q̄to anima corpore est nobilior atq; preciosior
Sunt ergo anima tante p̄ciositatis existat et dyabolus
pro morte ipsis cetera hominē in extrema infirmitate
maximis temptationibus infestet Ideo summe necessari
um est ut homo anime sue prouideat ne morte illa p̄da-
tur Ad qđ maxime expediens est ut quilibet artem
bene moriendi de qua est p̄nū intencio frequenter per oculos
habeat atq; extremitate infirmitate mente sua reuobiatur
qua ut ait Gregorius Valde sc̄ sollicitat in bono ope
qui semper cogitati de extremo sine Nam si futurū malum
præconsideretur facilius tollerari potest Iuxta illud
futura si prescantur levius tollerantur Sed rarissime
abquis sc̄ ad mortem disponit tempore eo q̄ quilibet
diuinus sc̄ virtutū existimet neq̄ credens se tam cito mu-
ritur qđ usi nō dī dyaboli fieri certū est Nam phares p
talem ianam spem seruos neglexerunt undib⁹ morientes
Et ergo nullatenus infirmo detur hys anima corpore & sanita-
tis consequende Non secundū cancellarii particularium sepe p
talem falso consolacione et fictam sanitatis confidenciam
certam inducit homo damnationē Dute omnia ergo induca-
tur moriensus ad ea que necessaria ad salutem requiriuntur
Primo ut credat sicut bonus christianus credere debet letus
quoq; q̄ in fide Christi et ecclesie morietur unitate et obedientia.

Secundo ut recognoscatur se deum grauerter offendisse et
inde doleat Tercio ut ponatur se veraciter emendare si sup-
vixerit et nunc amplius peccare Quartio ut indulgetur
suis offensoribus propter dampni et remitti petat ab his quos
ipse offendit Quinto ut ablata restituatur Sexto ut cognoscatur
pro se mortuum esse christum et quod ab altero salvandi non potest
mihi per meritum passionis christi de quo agat deo grates inquit
valde. Ad que si bono corde responderit signum est quod sit de mi-
mero salvandorum. Demide studiis inducitur ad debitum usum
sacramentorum ecclesie. Nonno ut per veram contritionem in-
tegram faciat confessionem alia ecclasi sacramenta denotare
renipendo Quisque vero de paucis ab alio interrogatus
informatus non fuit servus interrogatus considerando si sit
dispositus ut prefetur Qui autem sic dispositus est se
totum passionem christi conuictat continue eam retinuando
et quod meditando nam per hoc omnes temptationes
diaboli et in fide maxime superantur Unde nota-
dum quod mortui gemitores habent temptationes
quod unquam prorsus habuerunt Et sunt qui quod ut pos-
tea patet contra quas angelus suggestus eis quin-
que bonas inspirationes Sed ut omnibus ista materia
sit fructuosa et nullus ab ipsius speculatione secluden-
tur sed inde mori salubriter discat tam luctis tantum
lato desernentibus quod magnibus laico et litterato
lunul desernentibus cum dorum oculis obicitur. Hoc
duo se mutuo correspondentes habent se tamquam speculum
in quo pacterita et futura tamquam presencia speculantur.
Qui ergo bene mori velit ista cum sequentibus diligenter
consideret







Tentacio dyaboli de fide

Go ex quo fides est focus salutis fundamentum et sine ea
nulli omnino potest esse salu*t*e Augustinus qui ait
fides est bonorum omnium fundamentum et hu-
mane salutis invenit. Et bernardo dicente fides est hu-
mane salutis invenit sive hac nemo ad filiorum dei minu-
rum potest perire sine hac omnis labor hominis est
vacuus. Ideo dyabolus tobus humanae genitum invenit to-
tis viribus hominem in extrema infirmitate ab illa totali-
ter auertere intitul vel saltem ad deviandum in ea ipm
inducere laborat dicens tu miser in magno stas errore.
non est sicut credis vel sicut predicatorum Infernum fractus
est. quicquid homo agat huc aliquem vel scipm occidat
cum indiscreta pma sicut aliqui fecerunt vel ydola adorant
ut reges paganoz et plures pagani faciunt nomine in-
finem idein est quia nullus reuertitur dicens tibi verita-
tem et sic fides tua nichil est. Ihsus et simulibus dyabo-
lis maxime laborat ut hominem in extremitate agentem
afide auertat quia bene sat. Si fundamentum ruat.
omnia superedificata uerissimo ruerit.

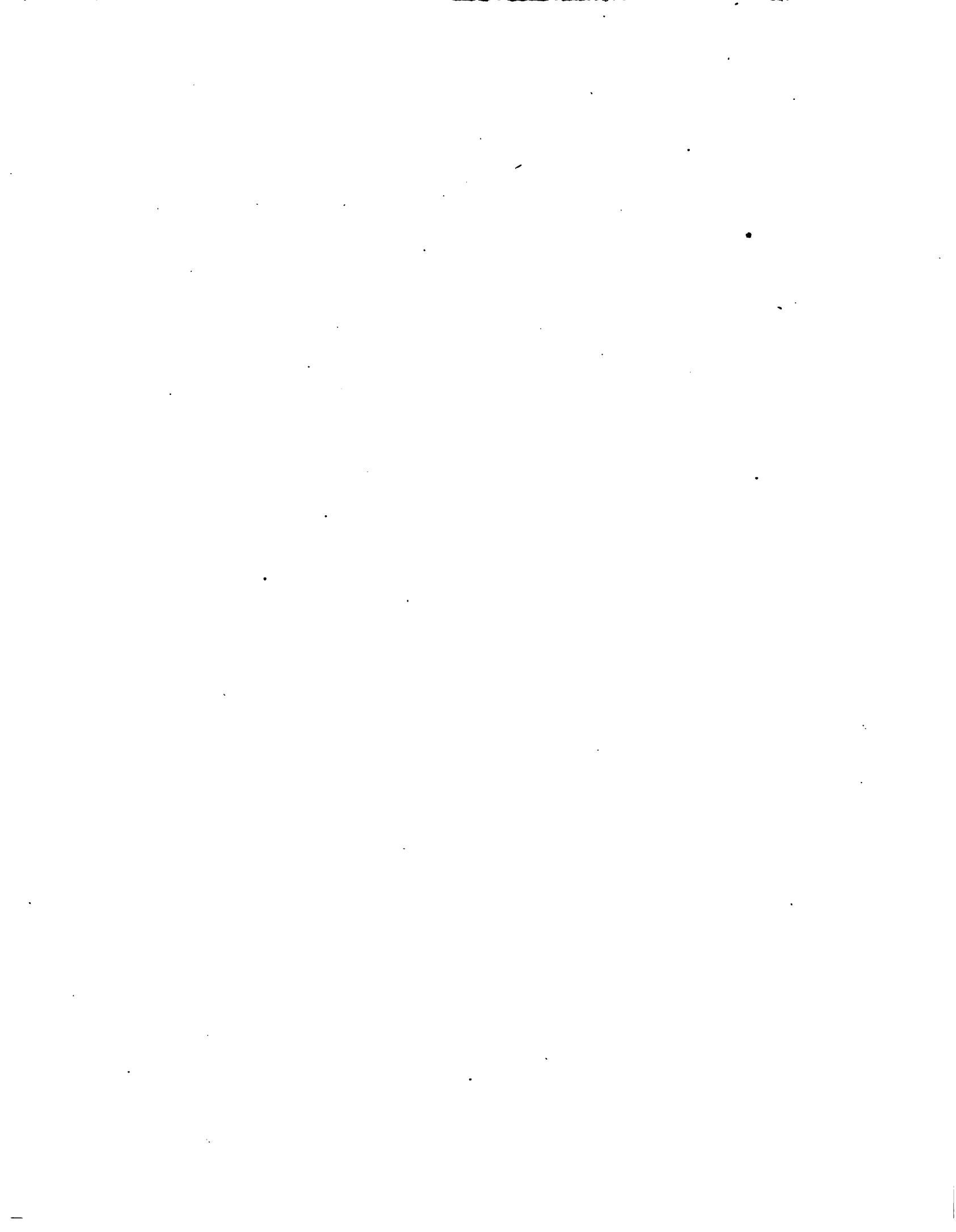
Secundum tamen qdyabolus in milia temptatione
hominem cogere potest nec etiam aliquo modo preualeat
ut libi conscientia qdiu ultimam rationis habuerit. nisi
sponte voluerit consentire. quod certe super omnia ca-
uendum est. Vnde apostolus fideis deus qui non pa-
titur vos temptari super id qd potest sed faciet cum
temptatione prouentum ut possit sustinere.

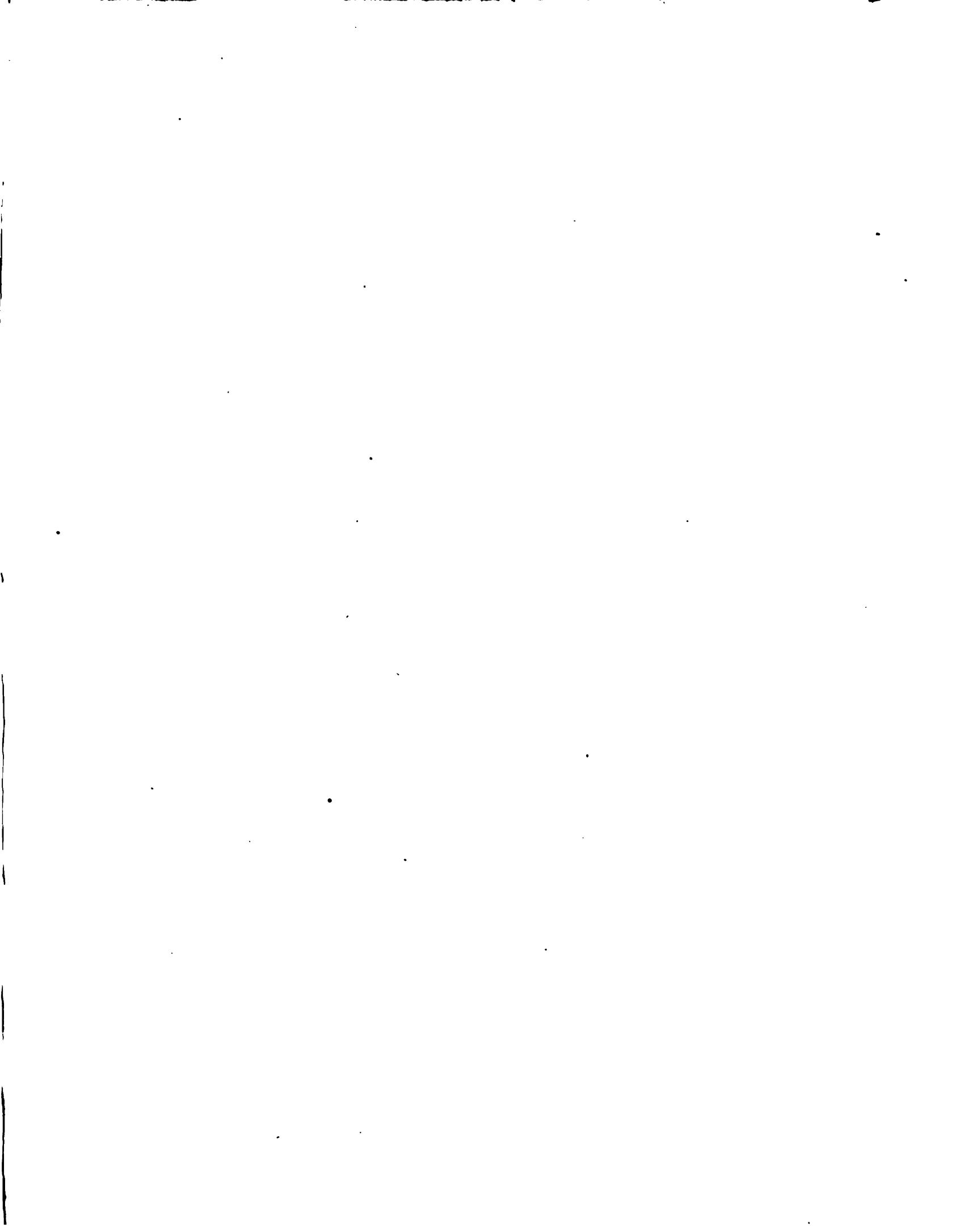






G bona inspiracio angehi de fide
Outra primam temptationem dyaboli dat angelus bouā
inspiratio neū dicendo. O homo ne credas pestiferis suggestionibus dyaboli cum ipse sit incudax Nam menciendo prothoparentes decepit nec aliquo modo int̄ fide dubites licet sensu vel intellectu comprehendere non valeas quia si comprehendere posses nullatenis esset meritoria iuxta illud gregorii. Fides non habet meritū cui humano ratio prebet expunientum Sed meento verba sanctorum patrum salutē sancti pauli ad hebreos xl. dicentes Sine fide impossibile est placere deo. Et iohannis tertio. Qui non credit iam iudicatus est. Et bernardi dicentes Fides est primum genita inter virtutes. Et iterū. Beator fuit maria percipiendo fidem xpī q̄ carieui xpī. Considera etiam fidem antiquorum fidelium. abraham ysaac et iacob et quirūdam gentilium scilicet iob raab meretricis et similium simuliter fidem apostolorum nec non immutabilium martirum confessorum atq; virginū. Nam per fidem omnes antiqui et moderni placuerunt. Per fidem sanctus petrus sup aquas ambulauit. Sanctus iohannes venenū libi p̄puiatum sine uocamento babit montes caspij orante alexandero per fidem adiuati sunt. Et ideo fides adeo merito benedicta p̄terea viriliter debes resistere dyabolo et firmiter credere omnia mandata ecclesie. quia sancta ecclesia errare non potest cum a spiritu sancto regatur...
Nota q̄ dicto infirmus sentit se temptari contra fidem cogitet primo qua necessaria est fides quia sine ea nullus saluari potest. Secundo cogitet q̄ utilis est quia potest omnia dicente dominino. Omnia possibilia sunt credenti. Et iterum Quod clx orantes peceritis credite quia accipietis. Et sic infirmus faciliter dei grā dyabolo resistet. Quare etiam bonū est ut simbolum fida circa agonizantū alta voce dicatur pluresq; reputatur ut per hoc infirmus ad fidei constanciam amuetur et demones qui illud audire abhorrent abigantur.







Sicutaco dyaboli de despacione
Secundo dyabolus temptat hominem infirmum p despacio
nei que est contra spem atq confidenciam quam homo
debet habere in deum. Cum eum infirmus doloribus cruciatur i
corpo tuc dyabolus dolorem dolori superaddit obiciendo sibi pcc
sua presertim non confessa ut eum in despacione inducat dicens.
Tu miser vide pcc tua que tanta sunt ut unq ueitiam acquire
possis ita ut dicere possis cum cayim. Maior est mea iniquitas
q ut ueitiam merear. Ecce quomodo dei precepta transgressus
es. nam dñm super omnia non dilexisti homini bus inuria
intulisti. et tamc bene cas q nullus potest saluari nisi seruante
rit mandata dei quia dñs dicit Si vis ad vitam ingredi serua
mandata. sed superbe auare luxuriose gulose iracunde in vide
accidiose vixisti et tamen predicari audiisti q ppter unū peccatum
mortale homo potest damnari. Iusuper septem opa miseri
cordie non amplesti. que tamen dominus precipue inquiet
in extremo die ut ipsam testatur. dicens hys qui a sonbris
sunt. Ita in ignem eternum. Nam enim et non dedisti in ma
nus inimicorum et non dedisti michi potum ac. Ita ideo iacobus
dicit. Iudicium sine misericordia erit illi qui sine misericordia
fuit super terram. Vides etiam q plure uoce et die in lege
dei vigilantissime laborantes qui tamen nullateuis de sa
lute sua presumere audierit quia nullus scit an odio vel amo
re dignus est et ergo nulla spes salutis tibi relinquitur
Per ista et similia inducit hominem in despacionem que super
omnia mala est vitanda cum misericordiam dei offendat que
sola uos saluat teste propheta. Misericordie domini quia non
consumpti siuus. Ita augustinus dicit. Misquisq positus
in peccato si de uenia vera despauert misericordiam funditus
perdit nichil eius sic deum offendit q despacio





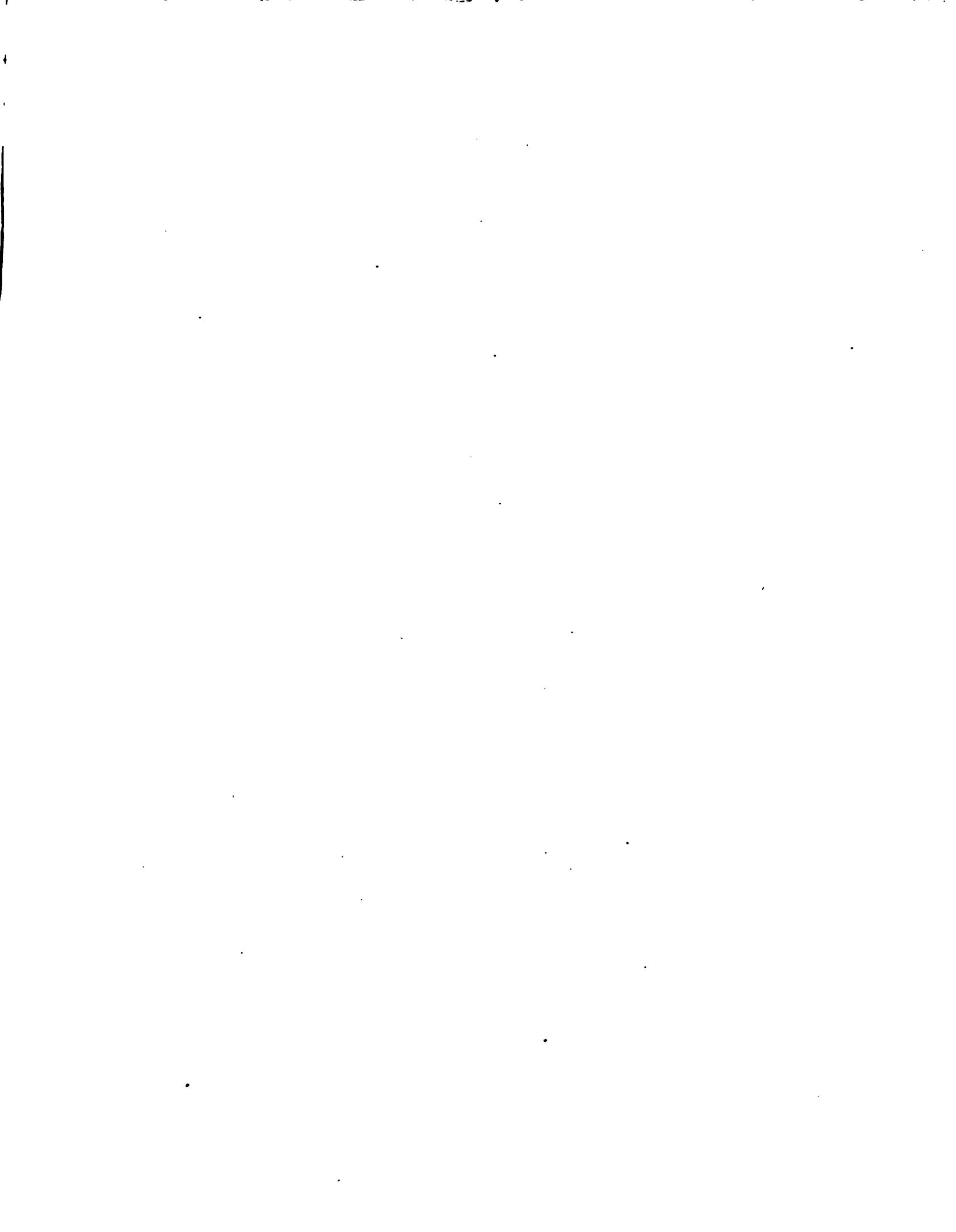


Bona i[n]spiratio angeli contra despationem

Ontra sedam temptationem dyaboli dat angelus bona inspiracionem
dicentem o homo quare despas hanc eum tot latrocina furtiva et
homocida petras quae sunt maris gutte et arene. etiam si sol
tunc mundi p[er]ca quibus illas. sciam si de eisdem viis p[er] prava pe-
nitencia eccl[esi]as nec ea confessus fuisse. nec etiam modo ad con-
fitemur ea facultate haberes nichil omnium despare non debes.
quia in tali casu sufficit sola contrito iterio[r]. Teste ps. Si contri-
tu et humiliati[u]m deus non despicias. Et ezekiel ait. Quiaq[ue] ho-
ra peccator ignoruerit. saluus erit. H[ab]e[re] Bernardus ait. Maior
est dei pietas q[uod] quis iniquitas. Et augustinus. plus potest
deus misericordia q[uod] homo peccare. In casu etiam quo tibi constitutus
q[uod] de manuero dampnadorum es. neq[ue]quam adhuc despare debes
eo q[uod] p[er] desolationem nichil alius agitur nisi q[uod] p[er] eam p[er]missimus
deus multo magis offenditur et alia p[er]ca fortius aggrauantur.
p[er]ea quoq[ue] eterna u[er]sa in utilitatem augmentatur. Christus etiam pro
peccatis crucifixus est non pro iustis ut ipse in testatione di-
cens. Non ueni vocare uultos sed peccatores. Exemplu[m] heros in petro
christi negotiis paulo eccl[esi]as p[er] seque[m]te matheo et zacheo publicanus.
maria magdalena peraffe in uiliere depheta iudicatio. In latrone
mixta christi in cruce pendente. maria expiata a[et]er

Non q[uod] olo infirmus scit ut se temptari p[er] desolationem cogitet q[uod]
ipsa est peccator et dampnabilior omnibus peccatis. et q[uod] n[on]quād debet
admitti p[er]ter quendam etiam p[er]ca. Nam ut dicit angustinus.
plus percuti uidas despacio q[uod] uide crucifigendo christi.
Sed o[mn]i cogite q[uod] utilis et necessaria est spes. quia secundum celos strum
est salutis ure anchora ure fundamentum. dux itineris quo
ibun ad celum. Et ideo n[on]quād est reliquedam p[er]ter etiam quendam p[er]ca





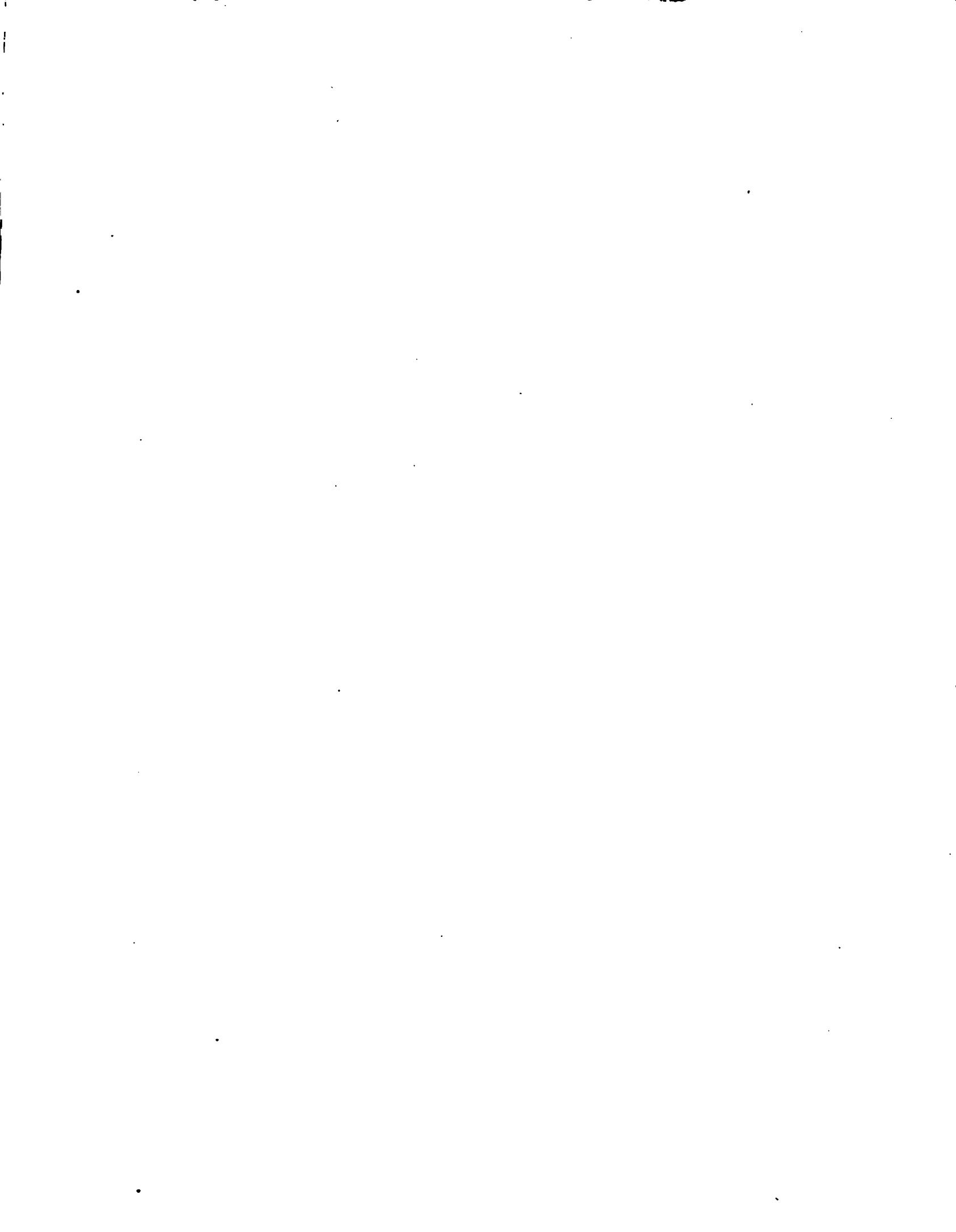


Temptacio dyaboli de tristitia

Gerro dyabolus temptat hominem infirmum per tristiam que sentitur ex magna infirmitate dicens Si tu patenteris istu dolorem gravissimum qui est tollerabilis omnium creature et tibi peccatus utibz nec etiam tuus exigentibus de meritis dolor tantus uenire deberet causari Nam scriptum est In pennis benignorum temptatione facienda suam quod multum gravat nullus tibi competitur quod contra omnem rationem fieri nemo dubitat licet autem anima ore complicantur tam maxime propter bona rebus quicuda tuam mortem mente desiderant anima quidem corpore exuta uix per prius diei spacum pro omnibus substantia rebusa corpus huius hospitali voluntatis et simulibus ad impacientiam que est contra caritatem qua tenemur deum diligere super omnia videntur dyabolus hominem ducere ut sic inerita sua perdat Nota quod morituris maximus dolor corporis accidit his precipuis qui non morte naturali que raro est sicut docet experientia manifesta sed frequenter ex accidentibus pectoralibus vel apostemat vel ab alia infirmitate gravi et afflictione atque longa dissolubiliter que quidem infirmitas plerisque et precepit ad mortem indispositos et iuste morientes a deo redditi impacientes atque ministrantes ut plerique ex numero dolore in impaciencia ementes atque insensati videantur sicut sepe videntur est in multis Ex quo vere constat quod tales utique in vera deficit caritate teste Iheronimo qui ait Si quis cum dolore egreditur vel mortem patitur seu accipit signum est quod sufficienter deum non diligit Et paulus ait Caritas paciens non benigna est: ~









Bona inspiracio angelis de pacientia

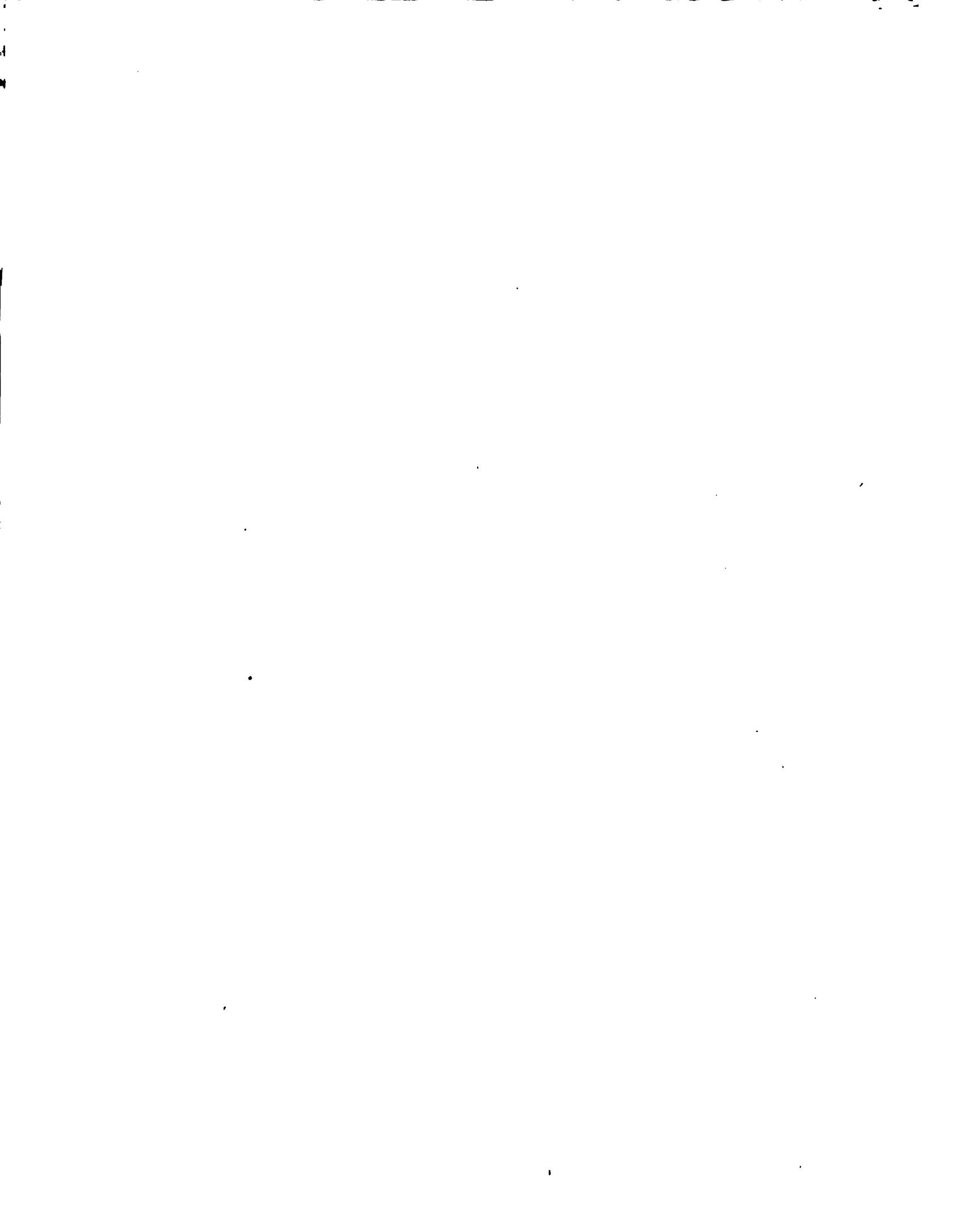
Anterteriam temptationem dyaboli dat angelus bona inspiratione dicens. Homo auerte ab ipsa animi timore quia dyabolus suis mortiferis unctionibus nichil aliud quam anime tue detinendum querit, nam non per ipsam et mormur anima perditur. sicut per pacientiam possidetur. teste Gregorio qui ait. Regum celorum nullus mormurans accipit. Ita igitur infirmitatis que respectu meritorum tuorum laus est. non teneat cum ipsa ante mortem sit quasi quoddam purgatorium cum tolleratur ut oportet videlicet pacienter et libenter cum gratitudine. quia non solum gratitudine opus est in his que sunt ad consolationem sed etiam que sunt ad afflictionem. quia ut gregorius ait. Misericorditer deus tempore adhuc scueritate ne eternam inferat via. Et augustinus. Unde hic vere et sera ut mentem michi peccata. Nulle ergo tribulationes te perturbent quia Christus nolle te relinquere ostendunt nostra illud Augustinus. Mala que nos hic periremus ad deum nos ire repellunt. Non igitur anime salutis approbatur in carnis beneplacitis sed potius eterna damnatio iuxta illud Augustinus. Signum manifeste damnationis est beneplacita alienigenae et a mundo diligi. Et iterum mirum est quod omnibus icterum dampnandis omnes lapides non surgunt in solacium. sed magis mirum est quod omnibus icterum salvandis omnes lapides non surgunt in piculum. Repelle ergo a te impatiem tuorum pestis virulentam et assume pacientiam scutum fortissimum quo omnes inimici anime faciliter superantur et respice Christum pacientissimum et omnes sanctos usque ad mortem.

Nota cum infirmus sentit se temptari per ipsam quidetur primo quod vocina est impatia. quia ipsum inquietando et perturbando a deo averti quia dominus dicit. Super quod requiescerit spiritus natus nisi super quietum et humilem corde Secundo quidetur quod pacia est sollicitate seruanda. primo quia est uicia. Unde paulus pacia est vobis uicia. Et dominus. Nunc oportunit pati Christum et ita utrare in gloriam suam. Et gregorius.

Nunquam seruari concordia nisi per paciem valet Secundo quia cutilio Unde dominus In pacia uera possidebitis omnes ueras. Et gregorius. Melioris meriti est aduersa tollerare quod bonus opibus insidare.

Ideam Sime ferro martires esse possimus si pacientiam in animo veraciter seruamus. Et salomon Melior est paciens viro forte et qui dominatur animo suo expugnatore verbis,





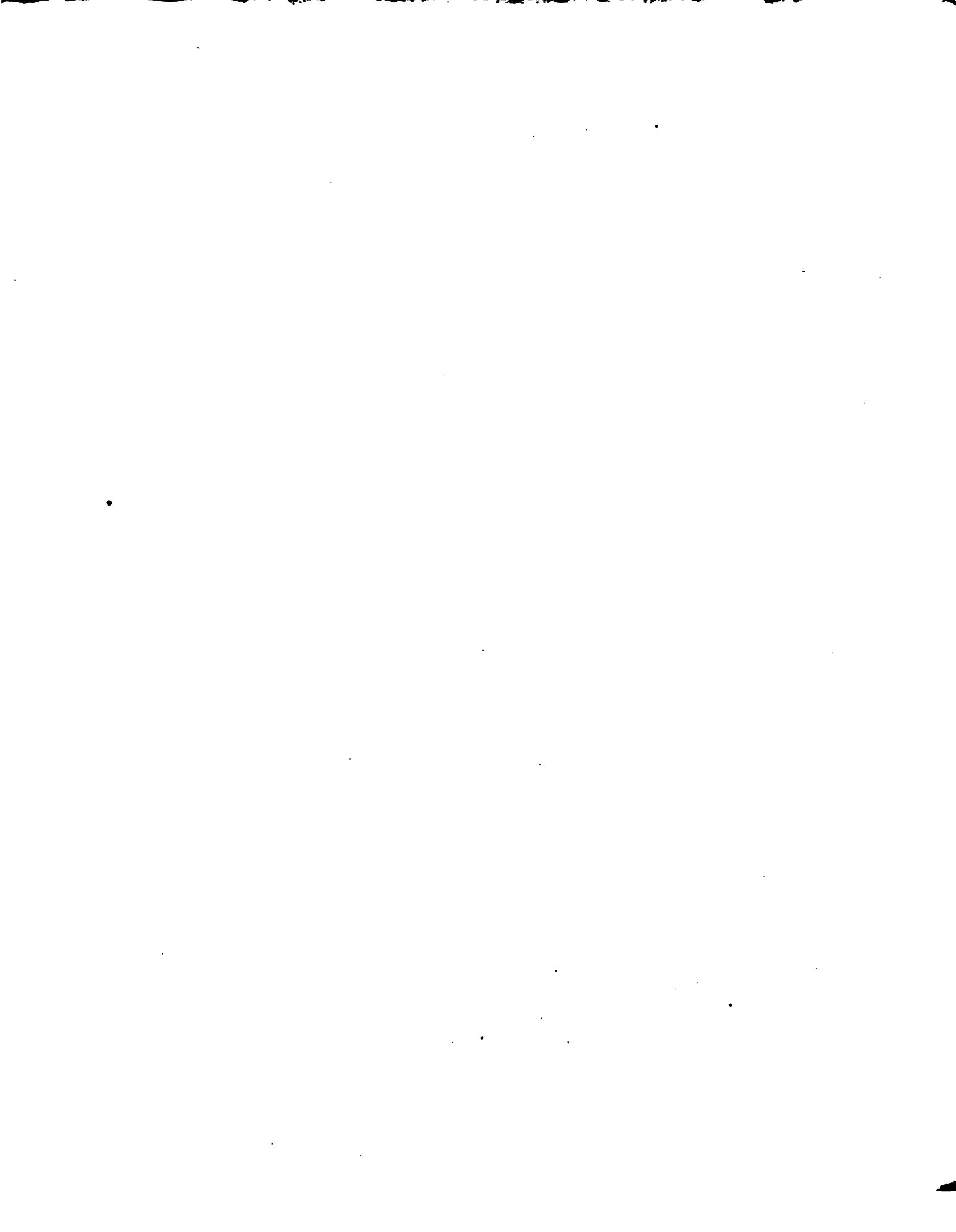


Temptacio dyaboli de vana gloria

Oportet dyabolus temptat hominem infirmum per similes complacencias que est superbia spiritualis per quam deuotis et religiosis atque perfectis magis est infelix. Cum enim homine ad decipiendum a fide autem in despacitionem aut ad impacienciam non potest inducere tunc aggreditur cum per suum ipsius complacentiam tales item iaculans cogitationes. Propter quod si tu es in fide propter fortis in spiritu et propter constantier pacies in tua infirmitate oquam multa bona opatus es maxime glorari debes quia non es sicut ceteri qui infinita mala perpetrariunt et tamen solo genitum ad celestia regna peruenient igitur regnum celorum tibi non negari non potest quia legitime certam. Ille ergo corona tibi paratam et sedem excellenciem pre ceteris optinebis per ista et similia dyabolus instantissime laborat hominem inducere ad spiritualem superbiam suam ad suum ipsum complacentiam.

Pro quo notandum quod ista superbia multum est vitanda primo quia per eam homo efficitur similis dyabolo nam per solam superbiam de angelo factus est dyabolus. Secundo quia per ipsam hominem videtur committere blasphemiam per hoc quod bonum quod a deo habet a se presumit habere. Tercio quia tanta posset esse sua complacencia quod per hauc dampnaretur. Unde gregorius Seministri do quis boni quod gessit dum se apud se erigit apud auctorem humilitatis cadit. Et augustinus. Homo si se iustificauerit et de iusticia sua presumplerit cadit.



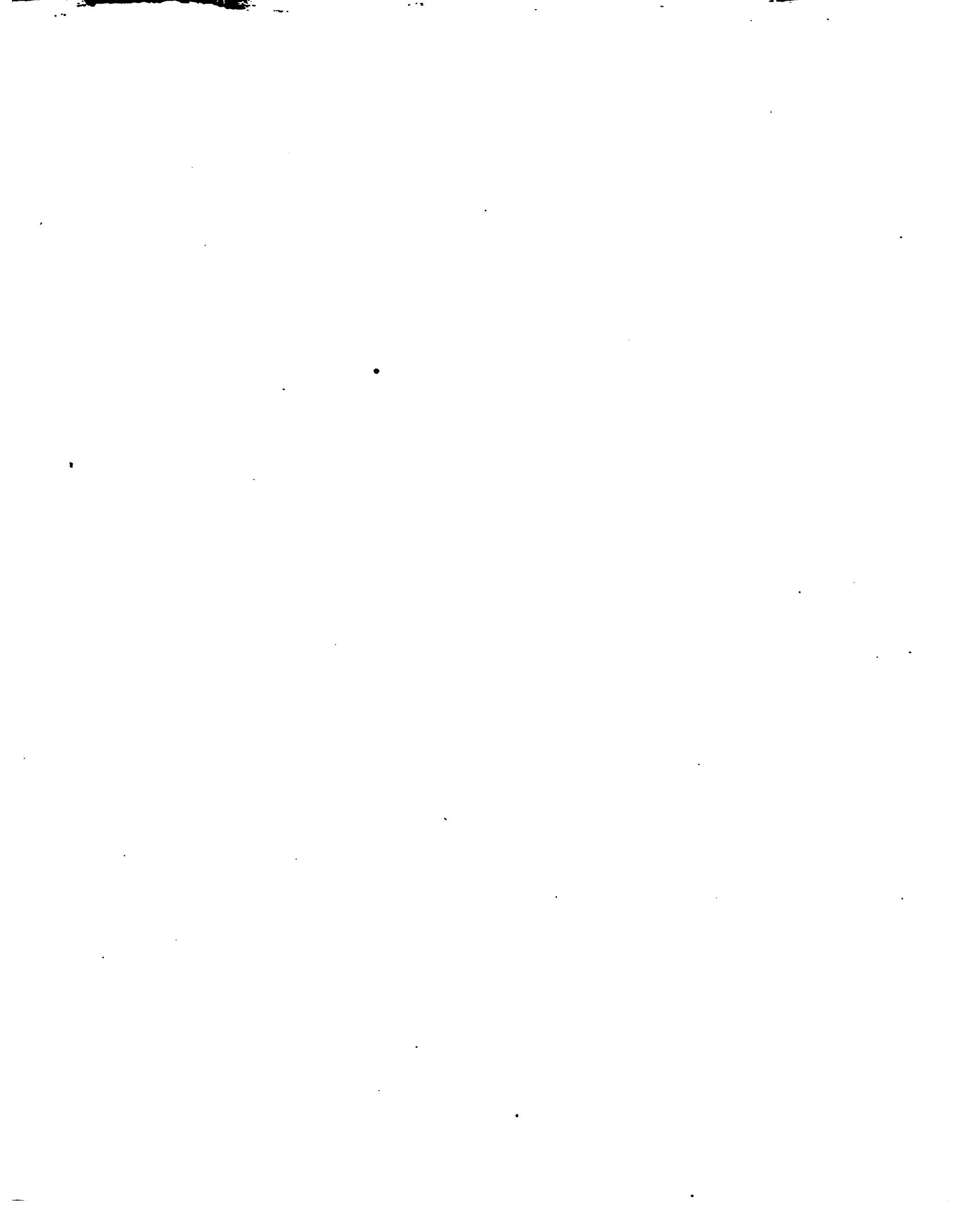


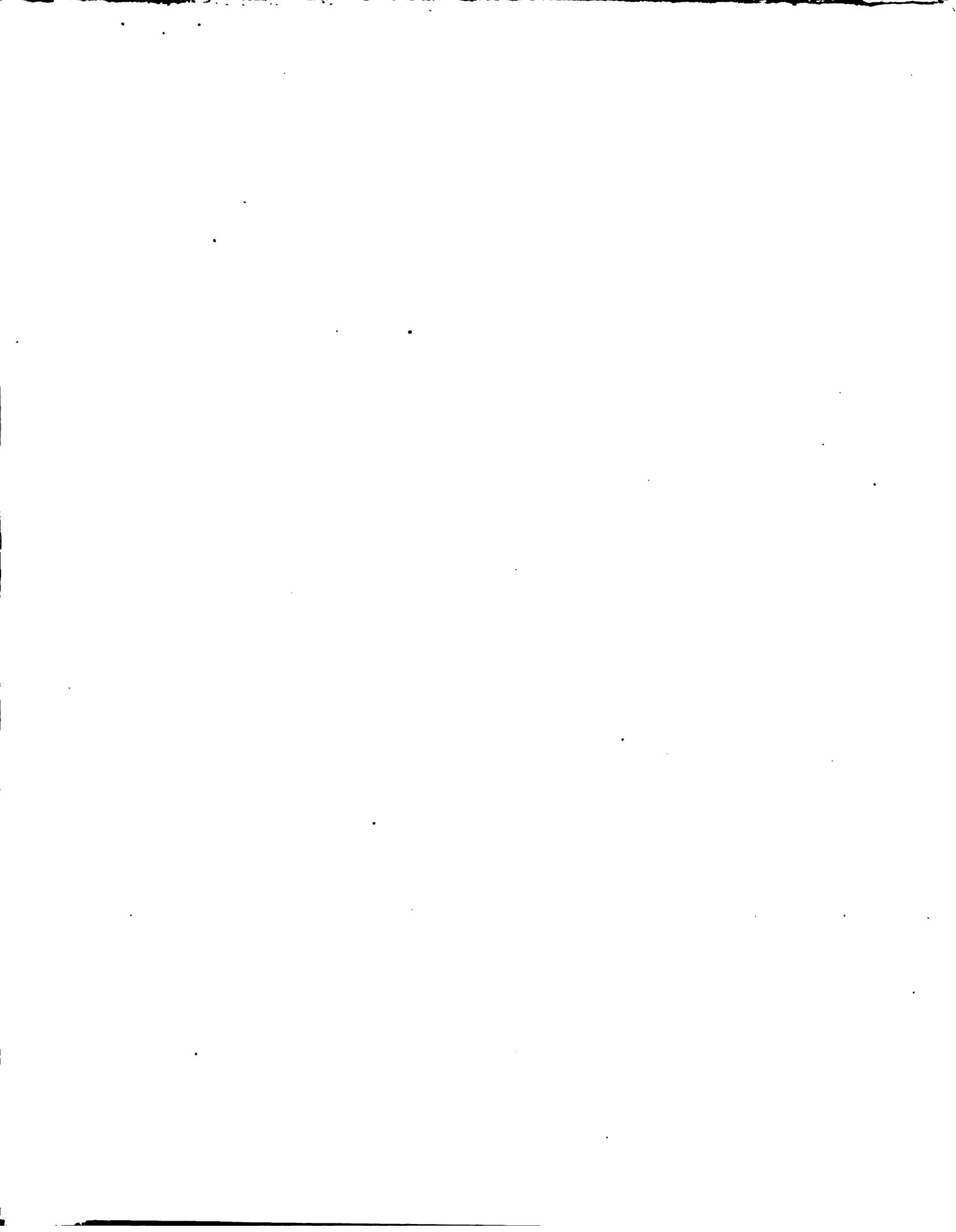


Bona inspiracio anglī contra vanā gloriā

Ontra quartā tentacionē dyaboli dat angelus bonā inspirationē dicens. Misericordia tuā superbis ascribendi tibi quā constanciā in fide spē et paciencia quā tu soli deo ascribenda est cūm nichil boni ate habcas dūo dicente. Siue me nichil potestis facere Et alibi scriptū est Non tibi arroges nō te iactes non te insolenter extollas nichil de te plūmas nichil boni tibi tribuis. Et dūs ait qui se exaltat humiliabitur. Et utrum. Nisi efficiānū sicut pūnilius ille nō intrabitis in regnum celorum. Humilia ergo te et exaltaberis dicente dūo Non se humiliat exaltabitur. Et ang⁹ Sit humilias dūs descendit ad te, si te exaltas deus recedet ate. Aut ergo mentē tuā a supbia que luciferū quondam angelorum pulcherum fecit dyabolozū deformissimū et de alta celorum proicit ad infernum profundā que etiam fuit causa omnium peccatorum. Vnde bernardus Iucū omnis peccati et causa totius p̄ditionis est supbia. Idem. Tolle hoc viciū et sine labore omnia via reseruantur.

Vnde singulariter notandum q̄ quicunq; moriturus sentit se temptari per supbiā debet primo cogitare q̄ supbia tantū deo displicuit q̄ sola ipsius occasione nobilissimam curaturū luciferū cūm omnibus libi adherrentibus de celis relegauit ineterū dampnando. Et sic ex tali consideracione se humiliat atq; depravatū sua recogniendo peccata quia ignorat an odio vel amore dignus sit. Vnde debet precipue capere exemplū a sancto anthonio cū dyabolus dixit. O anthoni tu me viciū cū volo te exaltare tu deprimus cū te volo depinē tu te erigis Sed debet cogitare q̄ humilitas tū deo placuit q̄ p̄cipue ipsius occasione gloria virgo maria deū concepit et sup̄ choros angelorum exaltata est.



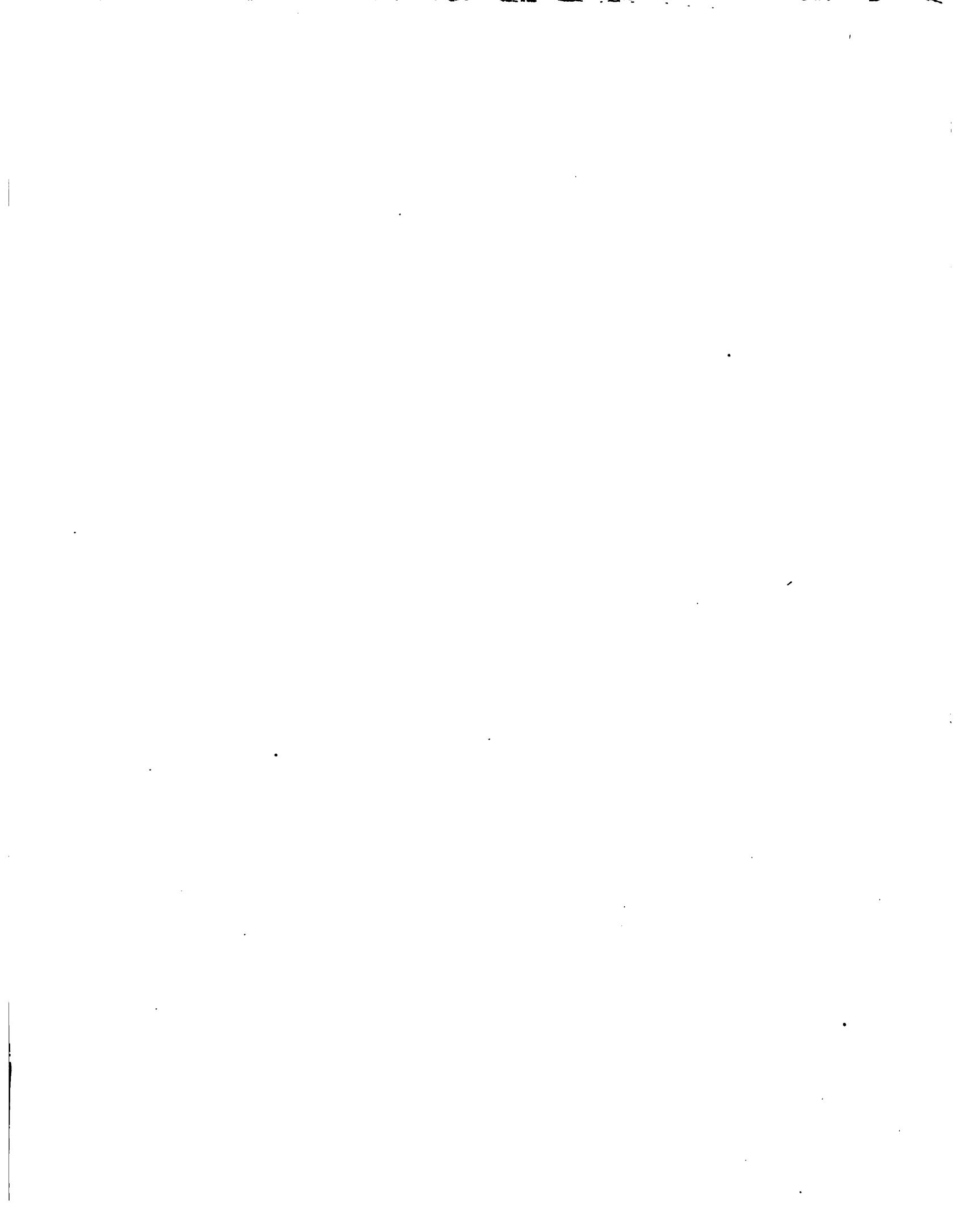




Temptacio dyaboli de auaricia

Onus vita temptacio dyaboli est auaricia magis
seculares et cariales infestans que est in una
occupatio temporalium atque exteriorum circa uxores et
amicos carnales seniores corporales dimiciorum atque alia quae
magis in vita sua dilexerunt per quem dyabolus
hominem maxime vexat usque dicens. **D**ilecti
tu iam retinques omnia temporalia que sollicitudini-
bus et laboribus maximi sunt congregata erit
uxorem proles consanguineos amicos carissimos
et omnia alia huius mundi desiderabilia quorum
te societati adhuc interesse tibi magnum foret sola-
cium ipsius quoque magnum boni occasio. **H**ec et simili-
via dyabolus homini in extremis de auaricia presen-
tat ut sic per amorem et cupiditatem exteriorum
auertati amore dei et propria salute. **D**ude si igno-
ratur notandum quod maxime cancri debet ne cum
quod moriente amici corporales uxor liberi diuicie et
alia temporalia ad memoriam reducantur nisi in
quatum illud infirmi spiritualis sanctas postulet
aut requirat quia ab his maxime periculosum esset.
tu sic ab his que spiritus et salutis sunt quibus maxime
tunc omnibus viribus interioribus et exterioribus i-
tendendum est revocaretur ad ista miseria temporalia
et carnalia tunc cum maxima sollicitudine a memo-
ria et mente remouenda in quibus certe tunc occupa-
ri est valde periculosum.

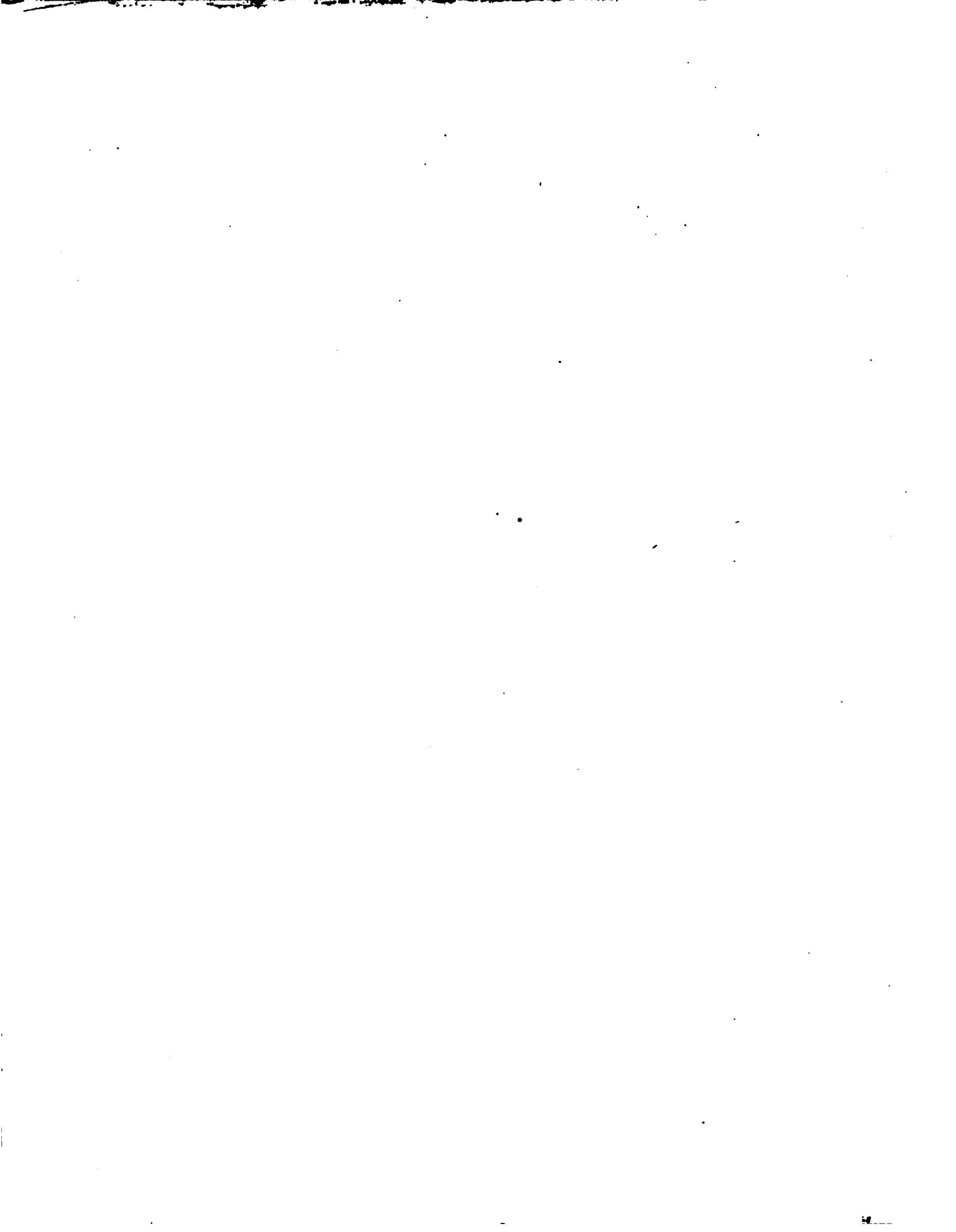


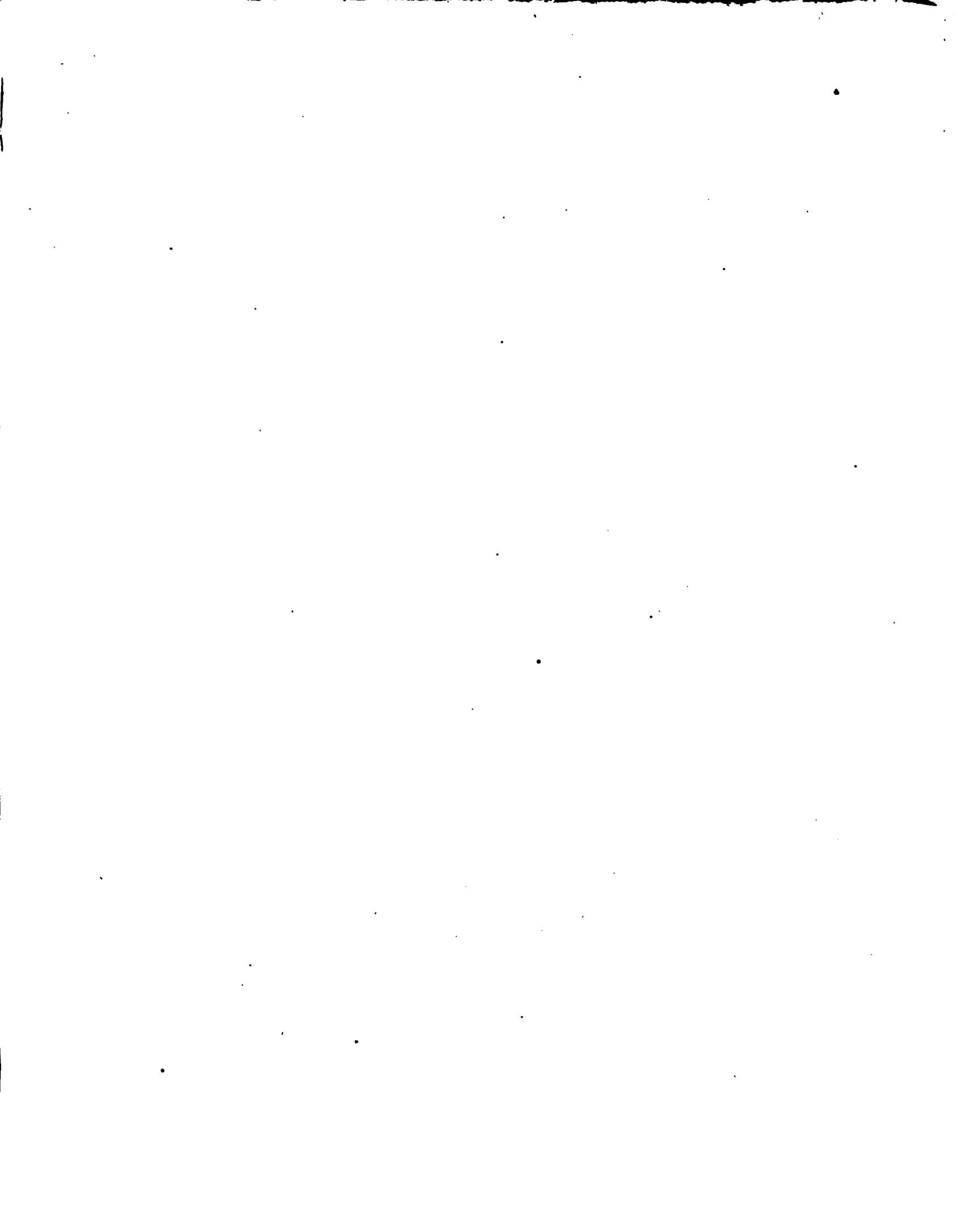


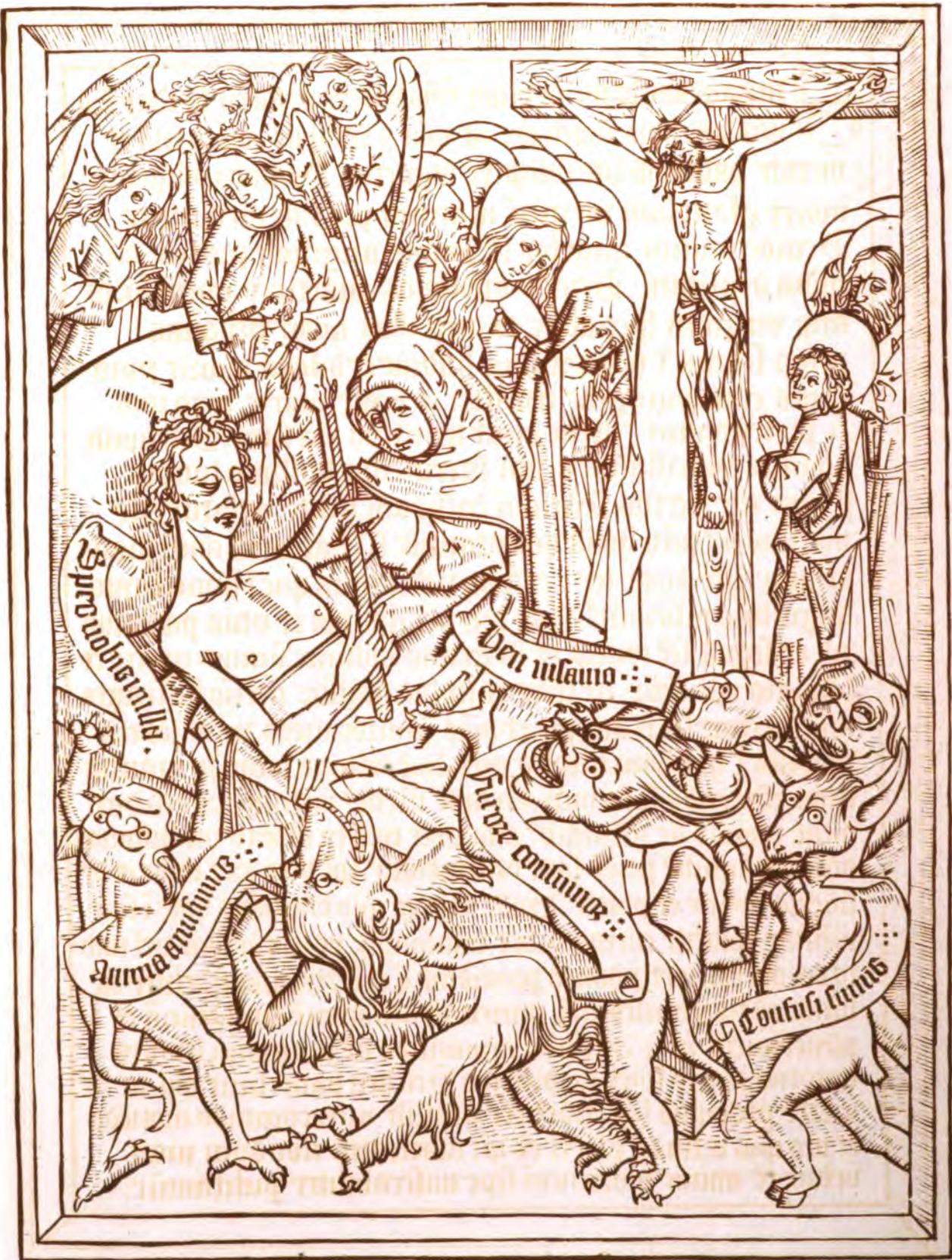


Bona inspiratio angeli contra auariciam

Ontra quicunque temptationem dyaboli dat angelus bona inspiracione dicenda. O homo autem aures tuas a mortisferebus suggestiobus dyaboli quibus te irritare et inficere conatur. Et omnia temptationia totaliter post pone manus tua utque nichil salutis confirri potest. sed magnum impedimentum memor voborum dñi ad eos qui ihesu adhuc erunt. Nisi quis reuincatur omnibus quod possidet non potest meus esse discipulus. Itē ad eos qui ihesu reuincant dicit. Et omnis qui relinquit domum vel fratres vel sorores aut patrem aut matrem aut uxorem aut filios aut agnos ppter u nomine meum contumeliam accipiet et vita eterna possidabit. Me in etiam paupertatis ppter in cruce ppter audiens in me dilectionem et discipulos carissimos ppter tuā salutē sponte relinquens. Considera etiam quod tot viri sancti iusto contemptu rerū terrena secuti sibi eū audituri il lud. Verte būdici p̄ nos mei possidet regnum patrum vobis ab origine mundi. Impime ergo ista huiusmeuti et omnium tributoria tibi venientia a te penitus repellendo cor tuum ad voluntaria paupertate integrē comitte. et sic regnum celorum ex p̄missio tibi debetur dñe deo dño. Huius pauperis spiritu quoniam ipso est regnum celorum. tibi totū deo quod tibi diuicias gesserit semperterias pleuarie quoniam totū tuā fiduciam ī eū fundebus. Non quoniam infirmus secutus est temptationi p̄ auariciam sciamore tarebor. considerat p̄mo quod auarice tarebor a deo separat. quia dei auarice secludit teste gregorio qui ait. Tanto quis a superno amore disingitur quanto hic inferius ī creaturis delectatur. Secundo considerat quod voluntaria paupertas hominem beatificat et ad celum ducit. dicebat dño. Beati paupers spiritu quoniam ipso est regnum celorum.







Saginatis loquii et usum rotis habere potuerit fundat ex
ues dei pmo iuocando ut ipm p iessibilem uiam suam et
virtutem passionis sui suscipere dignetur. Secundo diligenter
mocet gloriolam virginem mariam pro sua mediatrix
Deinde omnes angelos et principes angelorum pro sua cul-
toria deputatus. Deinde apostolos martyres confessores
atque virgines specialius tamen illos quos vel quas
per uis lumen in veneratione habuit et dilexit quorum yma-
gines cum ymagine crucifixi et beate marie virginis
ei presententur. Item dicatur istum verbum. Discripsi
domini vincula nostra tibi sacrificabo hostiam laudis.
Nam iste verbum secundum cassiodorem tante creditur esse
virtutis ut per hoc diuinitantur si in fine vera confessione
dicatur. Ita dicatur iterum uba vel similia que in similitudine beato
augustino attribuitur. Pax domini nostri ihu christi et virtus passionis
ei et signum sancte crucis et integritas beatissime virginis marie et
benedictio omnium sanctorum ac sanctarum custodiarum anglorum necnon suffragia
omnium electorum sunt iterum et omnis unicos uicos visibiles et in-
visibiles in hac hora mortis mec anime ultimo dicatur. In manus
tuas commendabo spiritum meum. Si autem iterum non sciat orationes ducatur
dicatur aliquis destantibus alta voce coram eo orationes vel historias
deuotatas in quibus pridem sicut dilectabatur. Ipse vero oretur corde et de-
licerio ut sciat et potest. Unde nota ex quo tota salus hominis in fine
consilium sollicitate curare debet umquamque ut sibi de socio vel amico
deuoto fidei et ydoneo prouideat qui ei in extremis fideliter as-
sistat ad fidei constanciam pacientiam deuociouem confidenciam et
perseverauit ipsi testando animando ac magoniam orationes
deuotatas pro eo fideliter dicendo. Sed hec pauci sunt qui in
morte proximis suis fideliter assistunt interrogando inquit
et pro ipsius orando. perserteri cum ipso morientes nondum mori-
uerint et anime morientem sepe miserabiliter punitantur.

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